

# BEATLES Now 15









# BEATLES Now

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*I apologise most sincerely for the delay in publishing issue 15. I shall try to explain the reasons why.*

*It is often a great surprise to people that BEATLES NOW is still very much a 'fanzine' and 'spare-time' concern. This is probably due to the fact that so much is ploughed back into the production and visual impression of the magazine, which is the main element which sets us apart from the others.*

*I've never had any problems as to what material to put into the magazine, as I've always had many loyal and hard-working editorial contributors, but from then on it's a 'one-man-job' which takes up a colossal amount of time, so when personal matters arise, and in particular job changes, as they have done over the past few months, it obviously has an affect on the magazine.*

*In the past, when the publication dates of various fanzines and fan club newsletters have become erratic, it has usually meant that they were having financial trouble and later ceased trading. However, I would like to stress that this is NOT the case here.*

*It is still my eventual aim to make BEATLES NOW monthly sometime in the future, but it will remain bi-monthly for the time being.*

*Things should be back to normal now, and I hope you accept my apology and explanations.*

*Roger Akehurst*

*P.S. Going back to the subject of contributors, I would like to publicly thank Colin Jennings, Terry Payne & Mark Wallgren for being particularly active and helpful recently.*

## PRICE INCREASES

Due to increased postage and numerous paper cost rises over the past year, we must reluctantly increase the retail price of the magazine by 10p, from 80p to 90p. See the inside back cover for new subscription rates.

The price in the USA will remain the same, due to the exchange rates.

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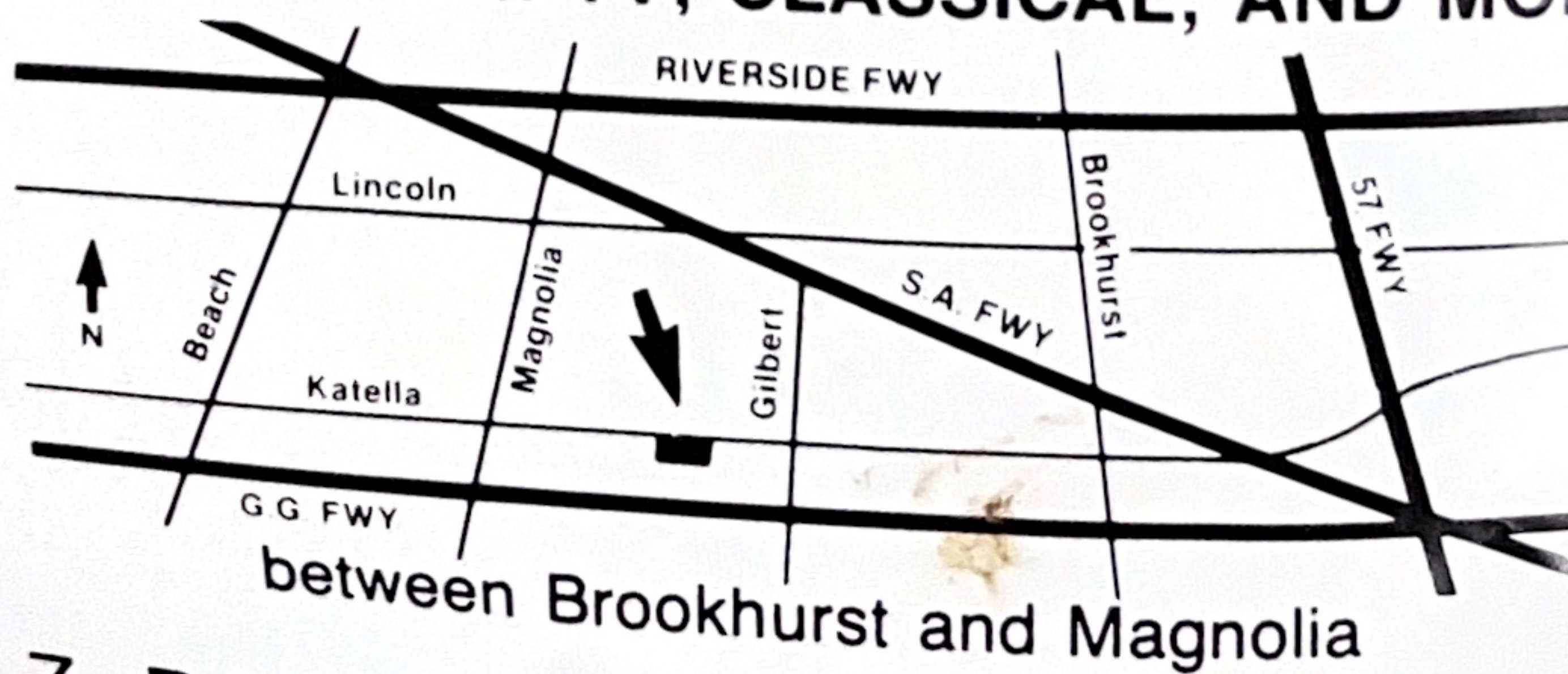
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# THE BEATLES

## NEWS REPORT

Compiled by:

Colin Jennings (UK) & Terry Payne (UK).

### MERSEYBEATLE CONVENTION IS HIGHLIGHT OF FIRST-EVER BEATLES FESTIVAL WEEK

The Merseyside County Council informs us that the first ever Beatles Festival Week will be held in Liverpool from Friday 23rd August to Friday 30th August.

Highlight of the week will be the MerseyBeatle Convention to be held in the beautifully restored Britannia Adelphi Hotel over the August Bank Holiday Saturday and Sunday, 24th and 25th August, 1985.

Organised by Merseyside County Council Tourism, the Convention will offer a two-day bonanza of Beatle goodies including special guest speakers, live Beatles sound-alike bands, a Beatles memorabilia auction, big Beatles Flea Market, Beatle-Brain competition, films and videos and much more besides.

To cater for out of town visitors Merseyside County Council Tourism will be offering a special four-day inclusive holiday package for just £69 per person (US \$90) which will include four nights bed and breakfast at the four star Adelphi Hotel, admission to the Convention, a Cavern Club party night, a 'Royal Iris' beat cruise, Beatles Magical History coach and walking tours of Beatle sights, a trip to 'Beatle City' museum and free Beatle souvenirs.

All enquiries to: Ron Jones, Merseyside County Council Tourism, 29 Lime Street, Liverpool L1 1JG. Tel: 051 227 5234 ext 2461 or 051 709 3631.

### B.U. CONVENTION

Our Dutch friends at "Beatles Unlimited" hold their sixth annual convention on Saturday 13th April.

This year's venue, to be held at Groothandelsgebouw, Stationplein 45, Rotterdam, will feature not only Fenno Werkman's excellent collection of Beatle "visuals" but also a special guest appearance by Pete Best.

Further information can be obtained by writing to: Jos Remmerswaal, PO Box 33753, 2503 BB Den Haag, Holland.

### BEATLEOLOGIST '84

Unfortunately due to unavoidable circumstances the '84 competition has run over well into '85. The questions were not intended to be easy, rather the opposite, to ensure that a true fan and devotee of all aspects of the Beatles would win the title and prize. Even so the standard of entries was very high. Also all your donations to the Oxfam Ethiopia Appeal were very much appreciated and reached a total of £77.50.

The winner with an excellent entry is Martin Atkins from Oldham in Lancs and the runner-up is Mike Joyce from Abbey Wood, London.

Beatleologist '85 will be in the next issue and we are returning to the format of two rounds of questions, so start swotting!!

Below you will find a complete list of the answers to all 40 questions. We hope they will put some of you out of your misery.

1. Sir Frank Crisp.
2. +Linda—1, +Wings—6, +Stevie Wonder—1, +Michael Jackson—1, +Beatles—20 making a total of 29 up to and including Say, Say, Say.
3. Mark McGann.
4. 5 languages (English, Italian, French, German, Spanish).
5. Lamps of Fire which included the Japanese poem by Roshi.
6. Lorne Green.
7. Rum Punch, Whisky, Nicotine and Glue.
8. Bob Wooler.
9. 51%.
10. Golden Slumbers.
11. Pseudonyms used by Paul and Ringo when filming 'Broad St.' at Elstree.
12. On Long, Long, Long a bottle of Blue Nun can be heard at the end of the track vibrating on top of a speaker.
3. David Bowie.
14. Janet Vaughan, Ivan's wife.
15. In the Say Say Say video. In the Santa Ynez Valley, Calif.
16. In Tracy Ulmann's video 'They don't know about Us' — Paul is driving it!
17. Derek and Joan Taylor.
18. Derek Taylor on the cover of 'Live Peace in Toronto'.
19. Mary Maguire and Annie Millward.
20. Winifred Liley was the licensee of the Empress pub seen on the cover of Ringo's album 'Sentimental Journey'.
21. To equip the police with bullet-proof vests.
22. a) 1929 Hispano Suiza saloon.  
b) National Motor Museum, Beaulieu.
23. Ringo was Atouk, Barbara was Lana.
24. Autobiography of a Yogi.
25. Sad Michael, from John's book 'In His Own Write'.
26. Eduardo Paolozzi.
27. Cher.
28. Stephen Stills.
29. Jones.
30. George Butler.
31. Abbey Road.



# THE BEATLES

## BIRTH CERTIFICATES



This is the first in an occasional series of facsimiles of original documents relating to the life and career of the BEATLES and is reproduced for study and research only.

The enclosed documents are reproductions of certified copies of entries in the birth registers.



| JOHN<br>1910                                                | PAUL<br>1912                                                | GEORGE<br>1915                                              | RINGO<br>1910                                               |
|-------------------------------------------------------------|-------------------------------------------------------------|-------------------------------------------------------------|-------------------------------------------------------------|
| ENTRY OF BIRTH<br>Deaths Registration Act 1953<br>CH 778042 | ENTRY OF BIRTH<br>Deaths Registration Act 1953<br>CH 778040 | ENTRY OF BIRTH<br>Deaths Registration Act 1953<br>CH 778041 | ENTRY OF BIRTH<br>Deaths Registration Act 1953<br>CH 778042 |

| JOHN<br>1910                                                | PAUL<br>1912                                                | GEORGE<br>1915                                              | RINGO<br>1910                                               |
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# THE BEATLES

## BIRTH CERTIFICATES

BEATLE CITY, the world famous exhibition in Liverpool, announces the first in a series of facsimile documents relating to the lives and careers of THE BEATLES.

This unique set of documents, **CERTIFIED COPIES OF THE ENTRIES IN THE BIRTH REGISTERS**, provides the essential source information for anyone researching the Beatles story—it's the starting point for the whole remarkable tale—and it's a wonderful souvenir for any fan. Beatle City is making these documents available to all Beatle enthusiasts NOW. In the months ahead other important reference documents will be issued which help to plot the careers of The Beatles.

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32. John Lennon.
33. Cliff Richard used the studio so much that Paul built his own replica. But on the day he decided to it was Bruce Welch in the studio!
34. Lewis Carroll's 'Alice in Wonderland'.
35. Monty Python 'Lumberjack Song' or Splinter 'The place I love'.
36. January 17th 1967.
37. Epstein.
38. Startling Studios — Tittenhurst Park.
39. a) Salute to Lew Grade.  
b) Etc.
40. Ian Dury.

## **RINGO'S ADMIRER**

On R1 Friday 15th February, Phil Collins was interviewed by DJ Bruno Brookes. Talking about his favourite drummers — those with a distinctive style — Phil included Ringo, saying that the things he was doing around the time of the Revolver album were 'very technical'. Also on the compact disc version of Phil's new album 'No Jacket Required' is a track which he admits was based on John's vocal style. 'Tomorrow Never Knows' has already been covered by Phil on his album 'Face Value'. Nice one Phil!

## **THE MECCA'S DEAD**

It's sad to see any fan organisation finally closing its doors. Cavern Mecca have been battling for 12 years to promote the Beatles in their home town of Liverpool. Things looked brighter towards the end of '84 with their new premises in 'Cavern Walks'. But with the council finally starting to realise the income and publicity the Beatles would encourage, along with Radio City's own promotions, the competition was just too great. 'Beatles Now' wishes Jim and Liz Hughes all the best for the future.

## **INSPIRED**

The music of John Lennon was featured throughout the recently screened adult education series, 'Under Fives'. The programme, transmitted on Sunday mornings, was produced by Michael Short for Granada Television.

Of particular interest was the last thirty minute programme entitled "The Conclusion" which looked at the failure of many parents to meet and understand a child's needs. Presenter Gordon Burns explained how John's early childhood affected and inspired the lyrical content of many of his compositions.

## **MR. FIX IT**

The end of February was a busy period for Julian Lennon.

On Friday 22nd, he appeared on ITV's "Good Morning Britain" to promote his current single 'Say You're Wrong'. Saturday, 23rd, proved to be an even busier day as Julian not only guested on Mike

Read's 'Saturday Superstore' but also later in the day on the BBC's 'Jim'll Fix It' show. Thirteen year old Julie Richardson wrote to Jimmy Saville asking him to 'fix it' for her to sing with Julian — not only did Julian oblige but also presented Julie with two tickets to see him and his group play a live concert in New York during April.

A few days later and several thousand miles away Julian, together with Police's Andy Summers, presented Tina Turner with her award as Best Female Vocalist at the American Grammy Awards ceremony.

## **HANDMADE GEORGE**

George Harrison gave a rare television interview on the Friday, 1st February edition of BBC2's "Newsnight" programme. The extremely informative interview included George talking at length about his involvement with the Handmade Film Company.

## **IRISH BEATLES TRIBUTE**

Ernie McGartland reports that RTE Television (Ireland) transmitted a special tribute to The Beatles back on Boxing Night at 10.35 pm with an hour long musical extravaganza filmed at the Royal Albert Hall, London.

The tribute hosted by Joan Collins featured various artists singing their tributes to The Beatles accompanied by the Royal Philharmonic Orchestra. Celebrities who took the stage were David Bellamy, Roy Wood and many others.

Paul and Linda McCartney were present to take many standing ovations and applause with Paul standing and clapping through a melodic version of John's 'Happy Xmas War is Over'. The McCartney's both seemed to enjoy the show immensely.

Although the programme was transmitted by RTE solely, plans for a British screening may be in the pipeline.

## **BAFTA NOMINATIONS**

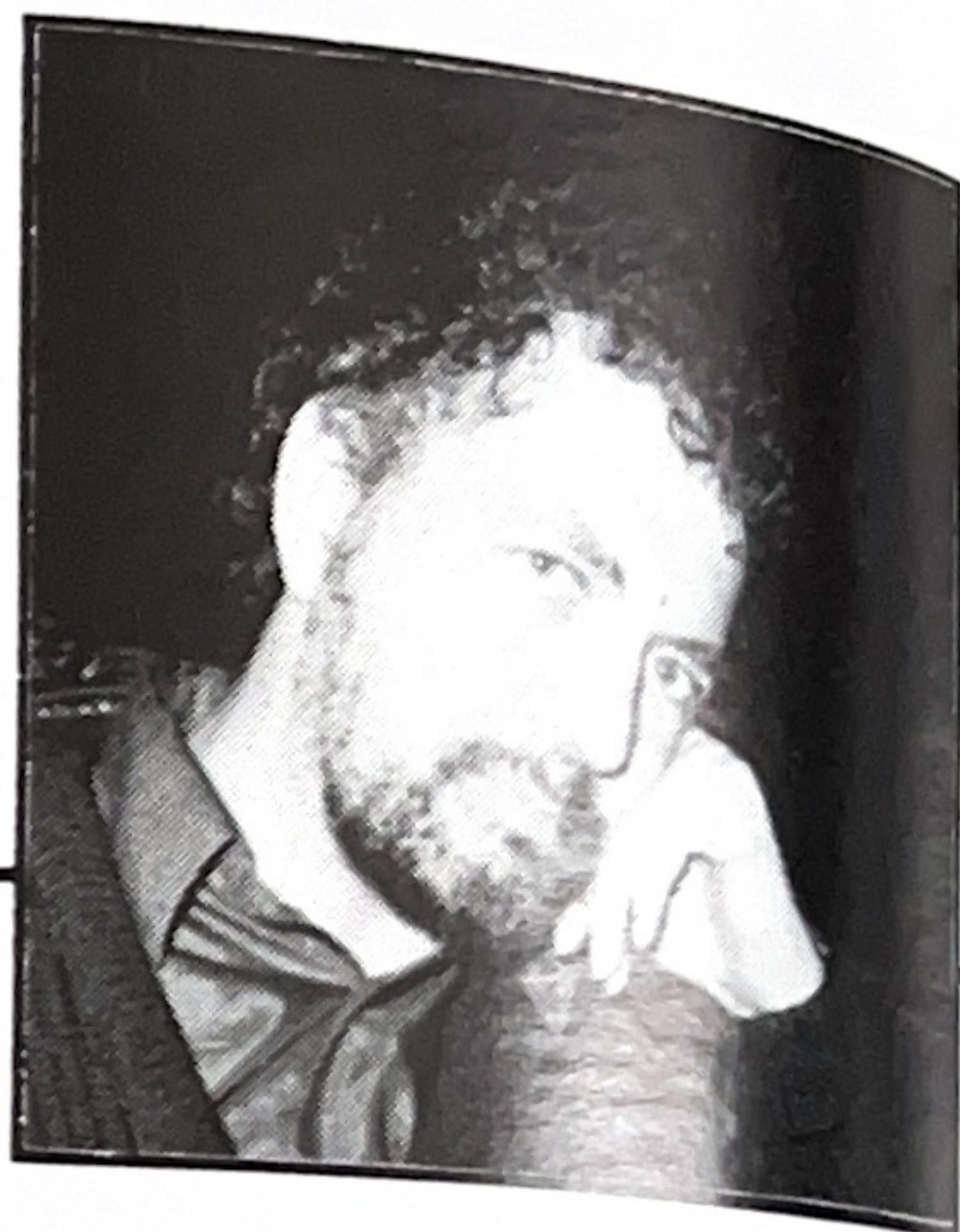
Amongst nominations for the Best Animated Film at the 1984 British Academy Awards were both "Rupert and the Frog Song" and "Thomas the Tank Engine". The ceremony was transmitted live on the 5th March, by the BBC from the Grosvenor House Hotel, London, in the presence of H.R.H. the Princess Anne. Geoff Dunbar, representing M.P.L. Communications, collected the award presented by Rolf Harris for "Rupert and the Frog Song".

Also nominated for an award was Paul McCartney's "No More Lonely Nights" for Best Original Song. However, the BAFTA presentation went to Ray Parker Jr.'s "Ghostbusters".



# BILL HARRY

## THE BEATLE DETECTIVE



Please send all information to  
148a Queensway, London W2

You may remember in previous columns how I mentioned that **Arthur Askey** and **Bernard Delfont** both claimed to have been offered a share in the Beatles in return for financial backing. Just how many people did **Brian Epstein** make such offers to?

Another one crops up in "Shake A Pagoda Tree", the autobiography of comedians **Mike & Bernie Winters**. Mike writes: "**Jack Murray** called to see us in our dressing room one day and showed me a magazine picture of four mop-topped lads. "They're big up north," he said. "Their agent has a record shop and doesn't know what to do with them. I've got them for sixteen to twenty weeks, and I can have a permanent share of their contract if I want to. Do you want to come in with me?"

"I was very firm. "I'm not gambling any more, Jack" I said. "Bernie and I are going to work on our act and try to make a go of it. Thanks all the same."

Because I turned them down, Jack did too. But obviously that didn't worry the Beatles at all."

The offer came when the duo were appearing at the London Palladium. Mike and Bernie were later given their own show called "Big Night Out" and the Beatles appeared on the fifth recording. The two comics arrived at Didsbury one day and saw huge mobs outside the studio and asked the doorman what was happening.

"The Beatles are on the show today, sir" he said and, of course, we remember the

mop-tops whom Jack Murray had said were big in the north.

They wandered in an hour late for rehearsal, with **Jane Asher** carrying Paul's guitar, and **John Lennon** said: "I'm sorry we're late, sir." I said fine, but please don't let it become a habit as it messed everyone else about. Anyway, in our act Bernie did a send up of "She Loves You" and the lads were very appreciative. John came round with the others afterwards and said: "Thanks very much for all the ploogs you've been giving us", which Bernie and I thought was rather touching.

"The following Tuesday, we all went to see the playback of the show at ATV House in London and when we were leaving, Brian Epstein, the Beatles' manager, got in the lift with Bernie, **Joe Collins** (their agent) and me. Brian said he wanted to get his lads into London, so we introduced him to Joe, who said, "Certainly." He fixed up two dates for the Beatles and made £10,000 in the ten seconds it took to go down two floors. Not a bad rate of pay."

Are these tall stories? The Beatles did appear on "Big Night Out" in both 1963 and 1964, but surely Brian was fixing his own bookings by then and would surely have already made contacts in London. If Joe Collins did get £10,000 profit from an agent's percentage of two gigs, was he taking the normal 10%. If so, those two gigs must have brought in £100,000. That sort of money wasn't available in Britain in



those days. For example, Mike and Bernie were to mention that: "By now we were one of the biggest television names in the country — in the top three ratings for thirteen weeks . . . our three-year contract limited us to a maximum of £200 for a television appearance, and to £350 for a variety week."

Presumably, Jack Murray was an agent. Where did he book the Beatles for those "sixteen to twenty weeks."?

Mike was also to write of the Beatles appearance on their "Big Night Out" series in January, 1964 when the show was being filmed by Thames TV at Teddington. "They agreed to appear on the show immediately they returned (from their sensational tour of America). They landed at Heathrow Airport one day in February and nobody had ever before witnessed such an astounding, hysterical reception. Business ground to a halt as thousands of screaming girls took over the airport building. Then the fans streamed off to Teddington to besiege the studio, screaming and chanting, "We want the Beatles . . . we want the Beatles." Unbeknown to them, their heroes were being brought down river by launch, and Bernie and I stood by to welcome them as it drew into the bank, only a few yards from the back door of the studios. But nobody twigged, and we shepherded the mop-heads safely inside. They were nice lads, and we got the impression they were a little bewildered by it all. At that age, it must have been onerous to adjust to instant fame."

"The cameras followed the Beatles all day long, filming them rehearsing and relaxing and, from time to time, snippets were screened on TV so that the people at home could see how they were getting on. It was quite unprecedented and, naturally, the show was a resounding success. We got on well with the Beatles and they seemed to like us. I doubt if we'll ever see their like again."

After John Lennon died, I seem to remember that a number of clairvoyants claimed to have predicted the tragedy.

Later on, a few spiritualists claimed to have contacted him on the other side. I'd appreciate any information on such claims by the various psychic people. Here is one: In December, 1980, a 50-year-old housewife from Hull, England, had a vivid dream. **Mrs. Barbara Garwell** had been subject to prophetic dreams since she was a child and many of them had been documented by **Dr. Keith Hearne**, a parapsychologist.

Mrs. Garwell dreamt that she watched John Lennon descending a flight of stairs. There was a stethoscope around his neck. She then saw herself as a patient in a hospital as John walked into the ward, the stethoscope still around his neck.

She suddenly awoke. "As soon as I was awake I noticed John's figure appear briefly at the bottom of my bed." She then had a dreadful feeling that something terrible had happened to him. The very next morning she heard on the radio that John had been shot. "When the full facts became known, I realised he'd died at more or less the same moment as he appeared to me in the bedroom", she said.

You may remember **Tom Schultheiss'** Introduction to his "A Day In The Life" book when he talks about the different mistakes which occur in the Beatles story and the various misspellings of names? Well, I always get confused between Patti and Pattie when I'm writing about **Patricia Boyd/Harrison/Clapton**. The confusion continues: **Peter Brown** in "The Love You Make" refers to Linda's first husband as "a geology student named **Bob See**." **Pete McCabe** and **Robert D. Schonfeld** in their "Apple To The Core" write of "her husband John See" and Friede, **Titone & Weiner** in "The Beatles A To Z" write: "she married a fellow student, **Melvin See**." Which is it? Or is his name **Robert John Melvin See**? Does anyone have any further background information on this man and whether he returned from Africa, got married etc?

There was some controversy aroused in the National press when "The Beatles" white album was released. This was due to



# BEATLES AROUND THE WORLD

## PLEASE PLEASE ME



UK

Even the Beatles very first album "PLEASE PLEASE ME" failed to maintain a uniform appearance around the world. Although a large number of countries readily adopted the Angus McBean photograph/cover design of the group posed on the stairwell at EMI Records in London, there were several foreign EMI branches which totally revamped the jacket, and in some cases, even the title.

In Chile (as in several other countries) this was not the first Beatles album released locally, hence the title change to "OTRO DE LOS BEATLES" (i.e. "Another by the Beatles")

in addition to sporting a totally unique design.

France also came up with their own original cover and title, "LES BEATLES NO. 1", while in Japan, a totally different cover photograph was used.

In Italy, the Robert Freeman half-shadow photo from "WITH THE BEATLES" was used, while the title was changed from "PLEASE PLEASE ME" to simple "THE BEATLES".

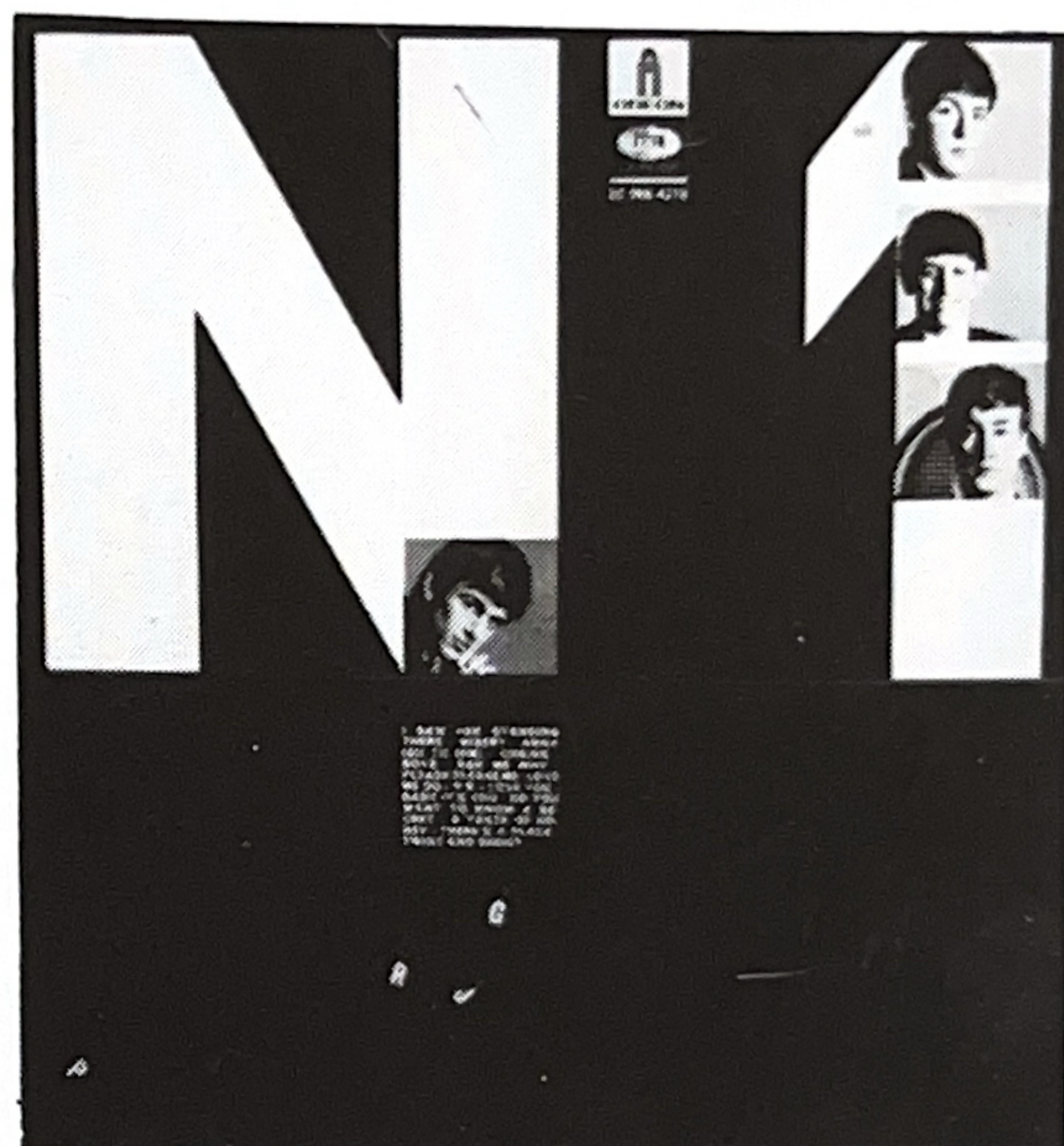


CHILE





**URAGUAY** (original cover)



**FRANCE**

One of the most interesting cases involved West Germany, where the album was issued as "DIE BEATLES" with a completely original cover design. However, special export-only pressing of the album (Odeon ZTOX 5550) used the standard British title and jacket

design. Later reissues in West Germany appeared on the Apple label with the standard "PLEASE PLEASE ME" title and cover.

by  
**MARK WALLGREN**

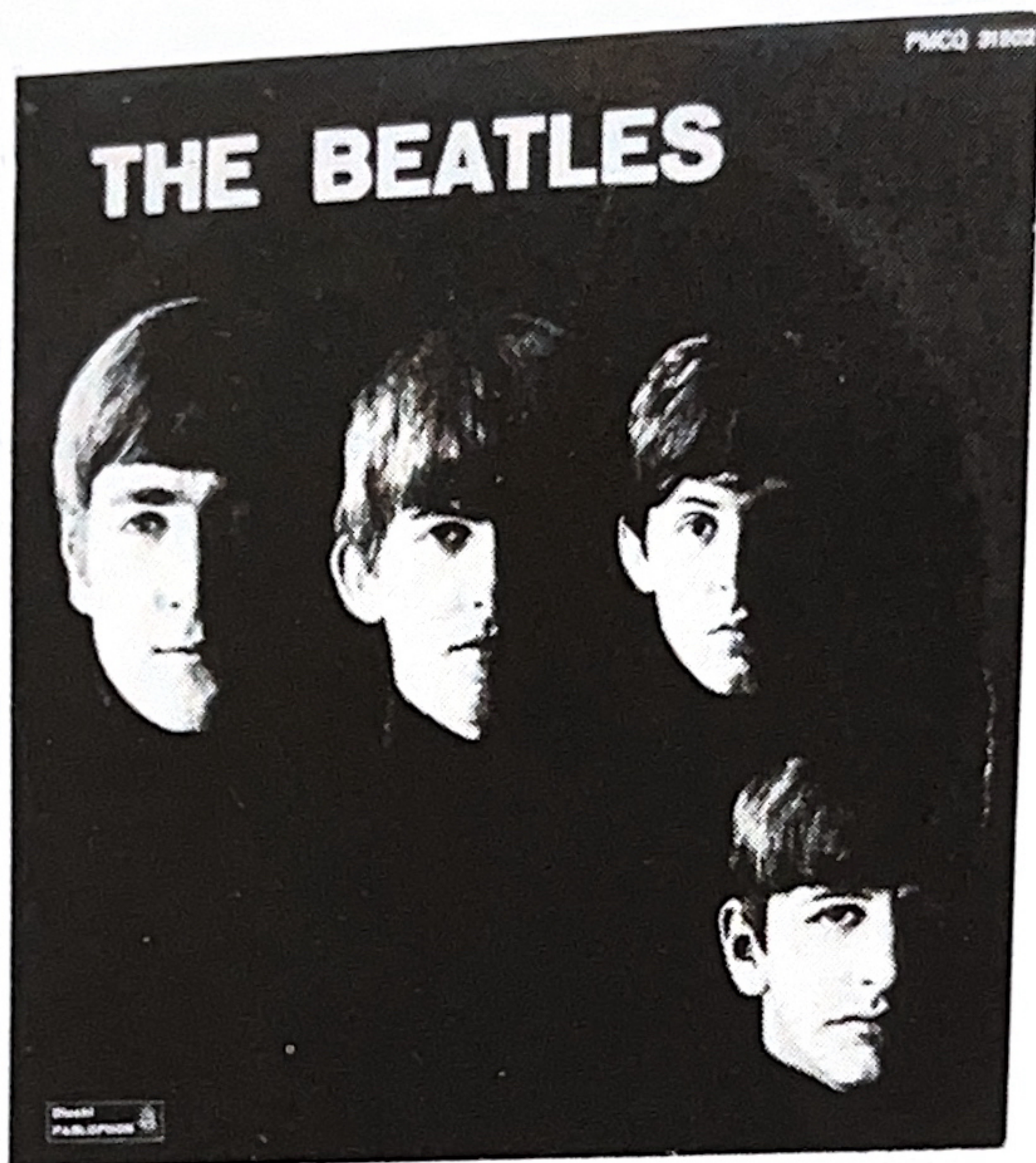


**URAGUAY**



**JAPAN**

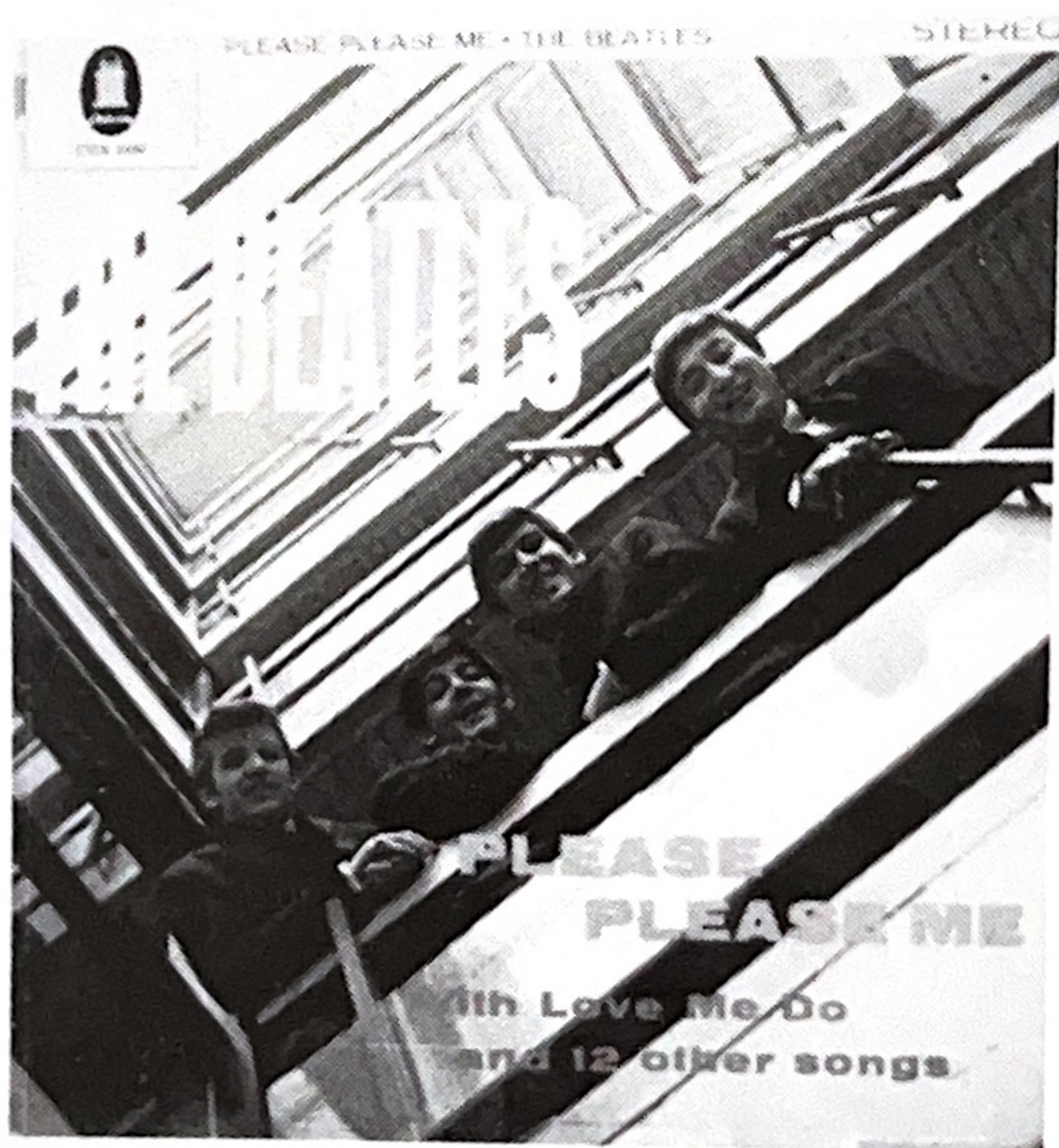




ITALY



W. GERMANY (domestic release)



W. GERMANY (export only)



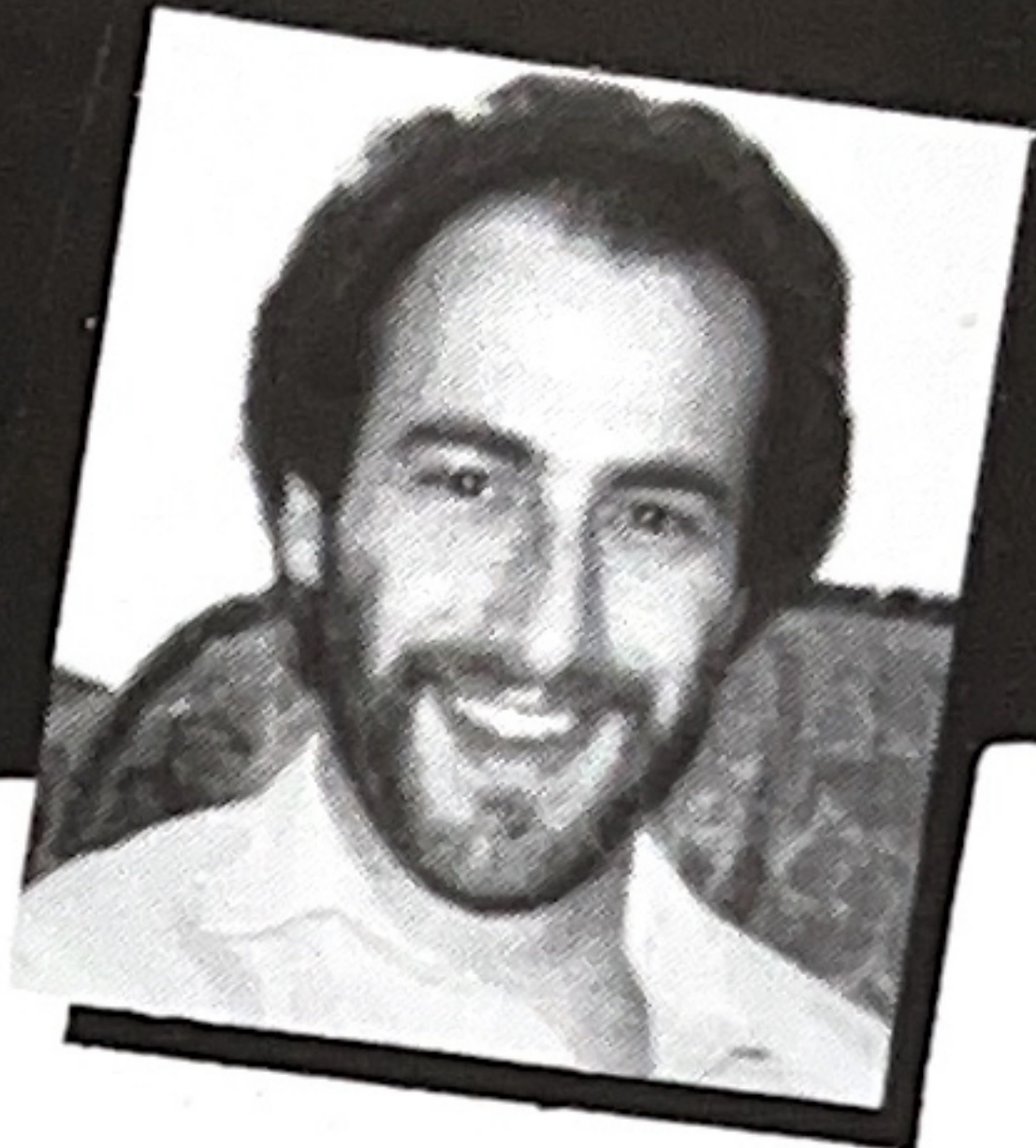
W. GERMANY (Apple label reissue)





# ASK MARK

## MARK LEWISOHN'S LETTERS



Dear Mark,

My name is David E. Dow and I have been a member of Beatles Now from the beginning. I sincerely enjoy the publication and the fantastic photo's that are shared with us Fan's.

I wonder if you might be able to answer a question for me. On the Beatles Sgt. Pepper uniforms George Harrison is wearing a small psychedelic box on his uniform. Do you know if there was a purpose or significance for this box. I've always thought that George just might have given us something else to arouse the interest and curiosity of us fans. It sure has kept me wondering. Thanks a lot for your time and consideration.

DAVID E. DOW  
La Mesa, Calif. USA

I wasn't around when the sleeve shot was being taken (unfortunately!) but I can assure you that George did not wear what you describe as a "psychedelic box" just to keep people guessing for the next twenty years! I do not know what it contained but I'm sure it wasn't anything important. You can rest easy now.

Dear Mark,

On my copy of Paul McCartney's single *Wonderful Christmastime*, etched onto the record around the label are the words "To lift a glass . . . Xmas '79." On the B-side it says "Love from Rudi, Xmas '79." Please can you tell me if there is any significance in these words or was someone playing about?

ELIZABETH ROSE  
London, England

Messages scratched onto run-off grooves of singles and albums have been puzzling people for years, and not just

Beatles fans. They are normally the work of the disc cutting engineer and are unrelated to what the artiste has to say. The most famous of all cutters is George Peckham, and his discs usually bear the legend "A Porky Prime Cut."

Dear Mark,

Is *Sweet Georgia Brown* by Tony Sheridan /The Beatles with *original lyrics* available on any cheap labels, reissues etc?

Did Paul and Linda McCartney appear on the LP *Thriller* by Eddie and the Hot Rods, and if so, what tracks?

What happened to the *My Girl Is Red Hot* and *Roll Over Beethoven* tracks from the Beatles' Star-Club recordings?

PHILIP HINDLEY  
Manchester

To my knowledge, the original version of *Sweet Georgia Brown* has not been commonly available for some time now. The only recent release of the song was on a special EP issued in Sweden in October 1982 to mark the Beatles' 20th anniversary. It was a limited edition release but you could write to Staffan Olander, Box 4, S-240 17, Sodra Sandby, Sweden to see if there are any remaining.

The Eddie and the Hot Rods album *Thriller* features just Linda McCartney, and has no connection with Michael Jackson's album of the same name which, of course, included a contribution from Paul. The Hot Rods disc was issued in March 1979 (Island ILPS 9563) and lists Linda as a backing vocalist. Unfortunately the sleeve doesn't detail which tracks she appears on, but I believe that she is only on one, *Power and the Glory*, which was also a single.







A brief snatch of *My Girl Is Red Hot* was issued about five years ago on an American bootleg, *The Beatles v. Don Ho*. The quality was terrible, which would be a good reason why it hasn't been officially released. I imagine the same can be said for *Roll Over Beethoven* too, though I have no proof that that track even exists.

Dear Mark,

Could you please give me some information on where to find some Beatles bootleg records? I have seen several reviews including *File Under Beatles* and am very interested in finding this album. Can you please tell me an average price so that I won't be "taken"?

ALICE RENTZ  
Columbia, USA

I'm afraid that I cannot advise you on where to find bootlegs, especially since we live in different countries. It is also

illegal, of course.

As for an average price... that's a little tricky to say. These albums only cost the manufacturer a few dollars to make but they are running the risk of being caught and a heavy fine or prison sentence. Therefore the prices are set quite high, and quite obviously there is no legal price limit affixed. In America you shouldn't ever pay more than ten dollars for a single album, in Europe no more than £8. If people charge more they are invariably trying to rip you off. Don't be afraid to try and knock the offered price down.

If you have any queries on collecting, or any other aspect of the Beatles, why not 'Ask Mark' who is an expert on such matters. Write to: Mark Lewisohn, c/o Beatles Now, PO Box 307, Walthamstow, London E17 4LL, England.

We regret that neither Mark nor *Beatles Now* can send individual replies but the most suitable and interesting letters will be answered here.

## Fab four facts...

### RECORDINGS:

Compiled by STEVE PHILLIPS

- ★ John and Paul both chose the "White Album" as their personal favourite Beatles album — it's nice to know that they agreed on something!
- ★ Ringo's favourite Beatles track is "Rain".
- ★ "Paperback Writer" was recorded in another studio in Abbey Road because the usual number 2 studio used on other Beatles sessions was being painted.
- ★ Some of the early solo Beatle tracks such as "All Things Must Pass", "Jealous Guy", "Gimme Some Truth" and all of Paul's McCartney album were written in the Beatle's years — mostly during the sojourn in India.
- ★ Some of George's solo song ideas are derived from the wood and stone carvings dotted around his Friar Park estate. The aphorisms are the work of eccentric Sir Frank Crisp, who owned the estate in Victorian times. Above George's fireplace, for example, is the first line of "Ding Dong Ding Dong".
- ★ John recorded "Revolution" lying on his back, whilst "Twist and Shout" was completed by a hoarse Lennon streaming with a cold.

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# WHEN BROAD ST. CAME TO HOLLYWOOD

*by Mike Lefebvre*

McCartneymania reigned the week of October 22 in Hollywood. The man himself arrived in town for a busy week of interviews and personal appearances in connection with the release of his new movie and sound-track album, "Give my Regards to Broad Street".

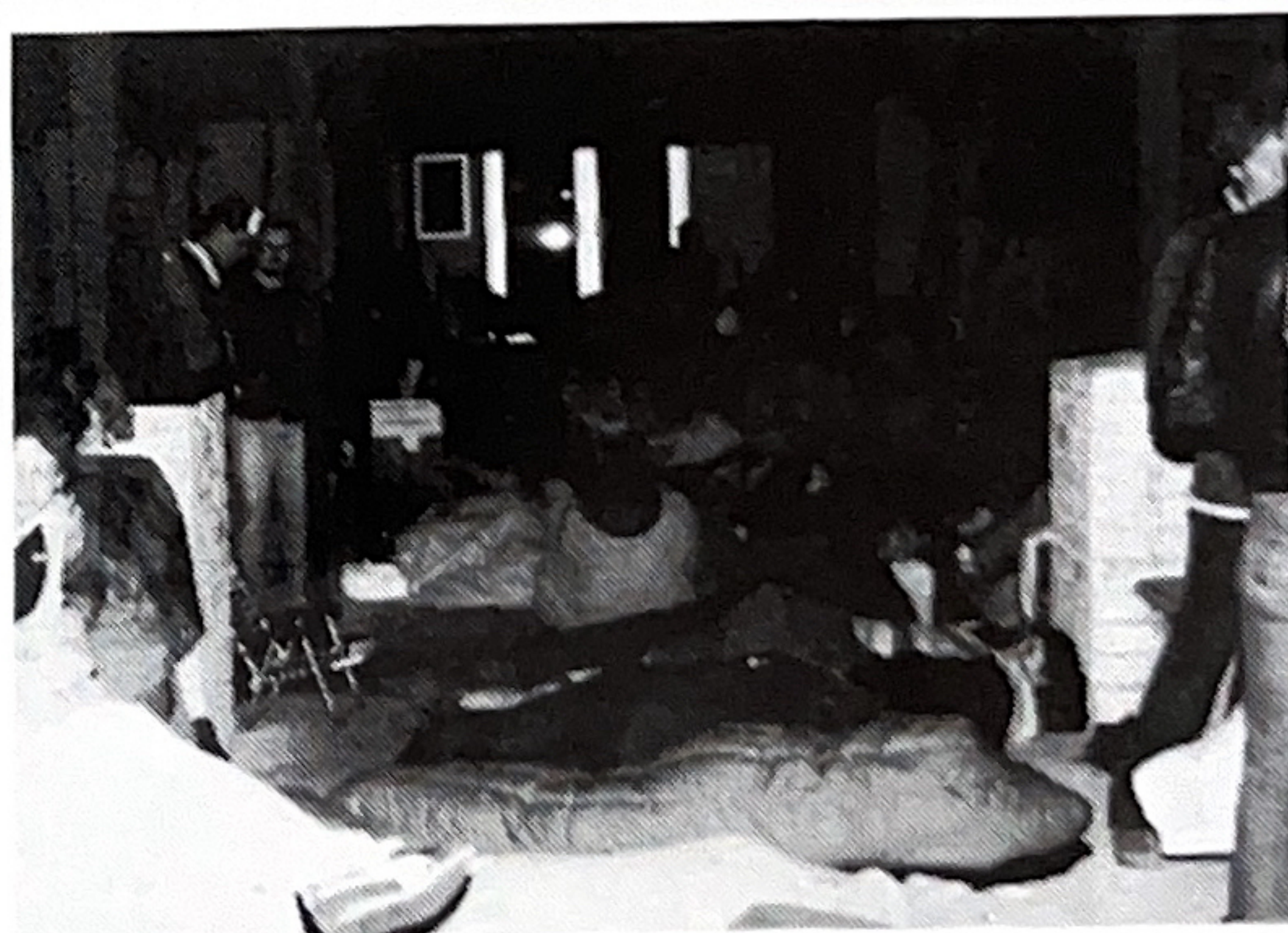
His first public appearance took place at a press conference/party at the Bistro restaurant. McCartney and his wife Linda then proceeded to the Westwood Egyptian Theatre for the premiere of his feature film. Among the celebrities in attendance were, Michael Keaton, "Weird Al" Yankovich, Michael McDonald, Rob Reiner, Jane Seymour, and Michael Caine.

The next evening, 23 October, McCartney was scheduled to guest on NBC's "Tonight Show starring Johnny Carson". The network's ticket office found themselves handling more than the usual demand for the free passes. This surely must have surprised the employee who told callers not to worry, that "McCartney isn't that popular anymore so tickets will be easy to get the day of taping". Unfortunately, this did not turn out to be the case, as NBC withheld passes for employees and friends. Only a hundred were made available to the general public on the day of the show.

In the days prior to the telecast, fans went on a hunt trying to secure tickets by any means. One lucky man phoned an usher friend at NBC. He discovered that his pal was no longer working in that capacity. He was now Johnny Carson's personal assistant and so a pair of tickets were made available. Another fan who also knew someone connected with the show managed to

get a backstage pass. Those who were less fortunate sought the only other alternative: stand in line and wait for the tickets that would be given out the day of the programme.

The first person in line was an original Beatle fan from Simi Valley, California. She arrived the night before the show at 7:00 p.m., 22½ hours before it would even start. Throughout the night and into the early morning hours, others arrived with sleeping bags in tow. By 8:30 a.m. when the



office opened, hundreds were lined up. At the allowance of two tickets per person, only a few more than 50 people received passes, and even that didn't guarantee admittance. "The Tonight Show" issues extra tickets in case there are no-shows. A few people were given stand-by tickets — just in case! Some of the originally free tickets were reportedly scalped for \$100.00.

Upon receiving the passes, a mad dash was made to the front of NBC, where ticket holders lined up for an additional 8 hour wait until the doors opened. Amazed at the





crowds, NBC sent a news team out to cover what was to be the longest early line-up in any of their show's history.

Once inside the studio, the approximately 400 fans were more excited at Paul McCartney's appearance than the fact that it was Carson's birthday. One unintentional treat for the audience was a 10-minute equipment breakdown. After McCartney introduced the film clip from his movie, the crew was unable to present a clear picture through the monitors. This happened several times. McCartney and Carson chatted and this gave the audience what they wanted — more of McCartney!



After the taping, fans rushed outside to see the former Beatle driving away in a

black Corvette. It was Beatlemania 20 years later. Everyone rushed the car. McCartney surprised them by rolling down his window to wave, and at the same time having a "Tug of War" with his arm. A girl had her toes run over, but didn't seem to mind. Stopped at a light, two other girls ran out into the street to give him a hug and a kiss and then he sped away.

The following day, 24 October, five lucky members of McCartney's fan club were invited to the Beverly Hills Hotel to meet with the star. The fans were directed to a bungalow for a twenty-minute chat. Once inside, McCartney gave the members an advance copy of the Club's fan magazine, a special thick issue featuring colour photos from the movie. Linda McCartney was also there, and Paul mentioned that this was the same bungalow where he had first met her. McCartney was also gracious enough to sign as many autographs as the members wished.

Later that afternoon, McCartney drove to Studio City to tape a radio programme. Approximately ten fans were waiting to snap photos and get autographs. Once inside, McCartney was interviewed for a syndicated show, and also took phone calls from around the U.S.. It was reported that he would wind up his stay in Los Angeles that day, and fly to New York that evening.

Several days later, "Give my Regards to Broad Street" opened to small crowds and mixed reviews. One reviewer commented that the film offered a lot of good ideas, a lot of bad ideas, and an apparent inability to make a distinction between the two. Regardless of the film's box office potential, McCartney gave his fans something more than a good or bad movie; he gave them a bit of himself. He was there for them to catch a glimpse of, shake his hand, or just say hello.

*Mike Lefebvre owns Pepperland Records in Anaheim, California. He has recently assisted on a Beatles bibliography book for Pierian Press, and is currently preparing for the same publisher a Beatles book review guide with Sandra Roberts and Margaret Cobleigh.*

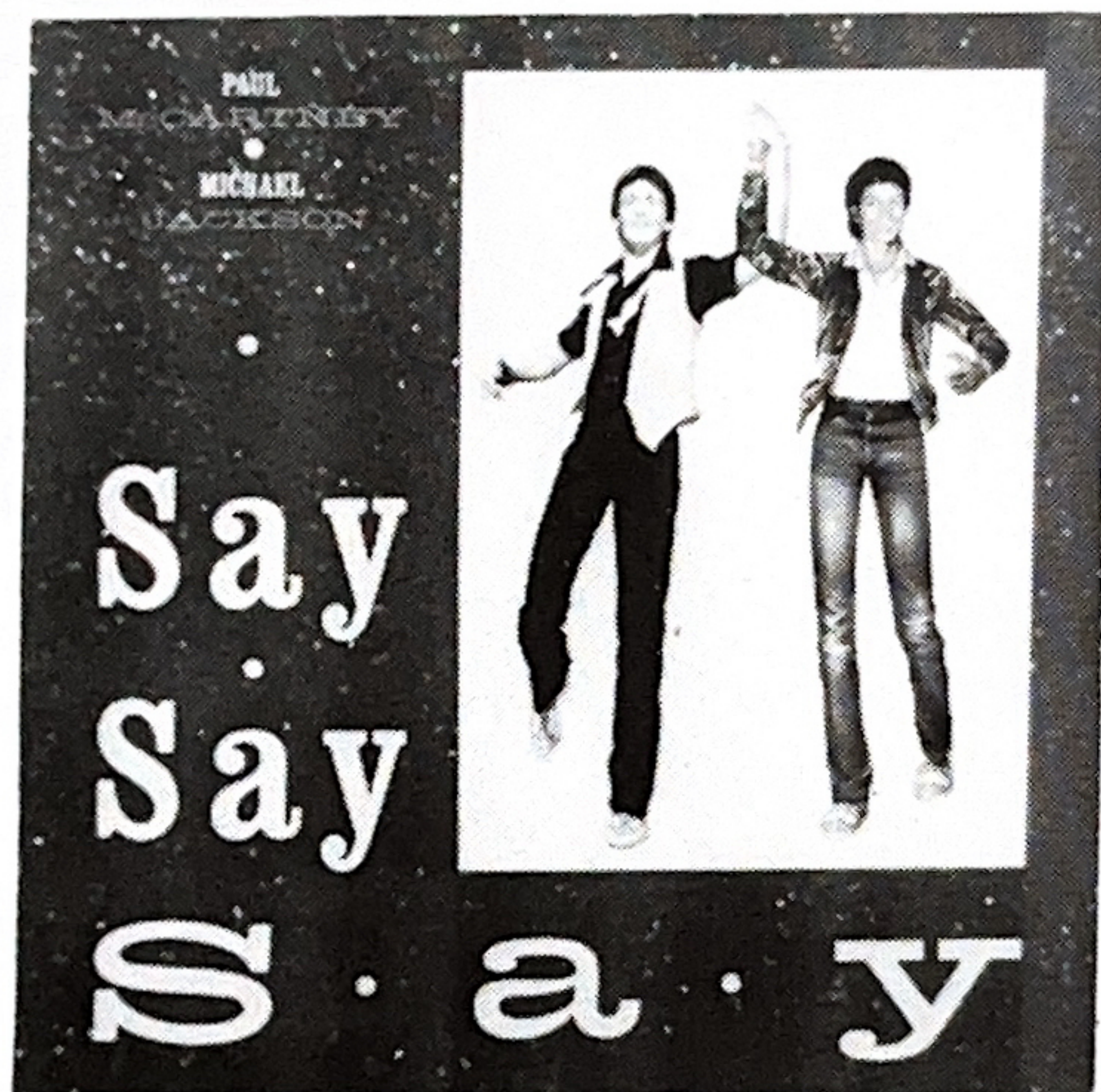






by MARK WALLGREN

## "SAY SAY SAY" — U.S. PROMOS



With the release of Paul McCartney/Michael Jackson's "Say Say Say", Columbia Records (to whom Paul is signed in North America) has issued no less than three different promotional versions of the record to radio stations. These are comprised of one 7-inch and two 12-inch singles.

The 7-inch promotional single (Columbia 38-04168) is on a white promo label, and features the edited version (same as commercial single and album) which runs 3:55. It appears, identically, in stereo, on both sides of this promo disc. The picture sleeve is a special promo-only sleeve, identical to the commercial issue except that no B-side is listed. In its place, the words "Demonstration — Not For Sale" appear.

There are two different promotional 12-inch singles. The first, (Columbia AS 1758) features the edited (3:55) version, in stereo, on both sides. It was issued in a plain black cover, on the red Columbia label.



Shortly thereafter, as a follow-up to the commercially released extended-remixed 12-inch single already available in record stores, a second 12-inch promo single (Columbia 44-04169) was issued to radio stations. This one was identical in content







to the commercial 12-inch, with the remixed long version of "Say Say Say" (5:40) on side one and the instrumental version on side two, accompanied by "Ode To A Koala Bear". This was also on the red Columbia label, but came issued in the same cover as the commercial 12-inch. Promotional copies

of both 12-inch singles (as is the case with the 7-inch promo) feature the words "Demonstration — Not For Sale" on the labels. The added promotional push obviously helped, as "Say Say Say" spent several weeks at #1 on both Billboard and Cash Box charts at the end of 1983 in the U.S.

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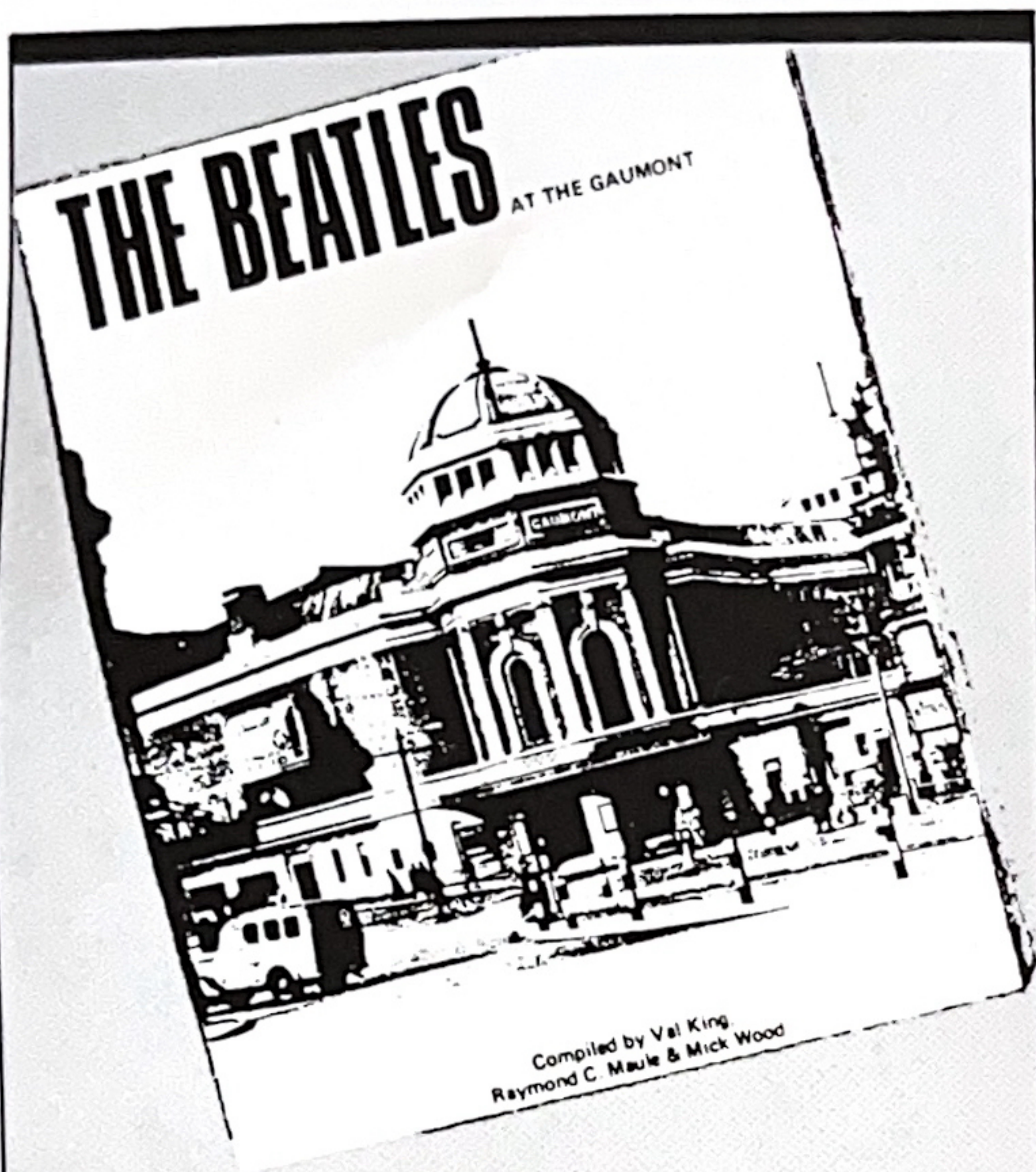


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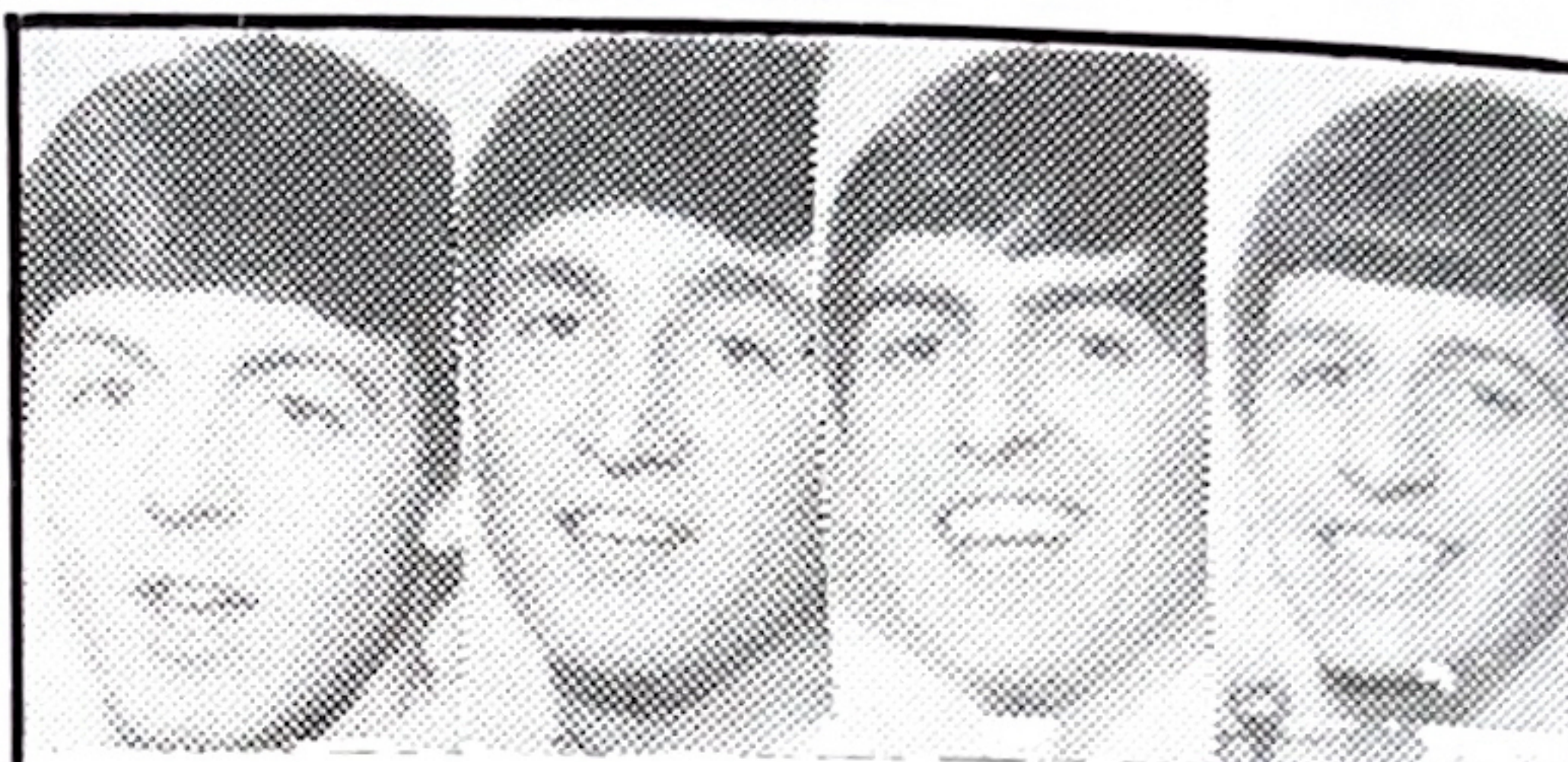




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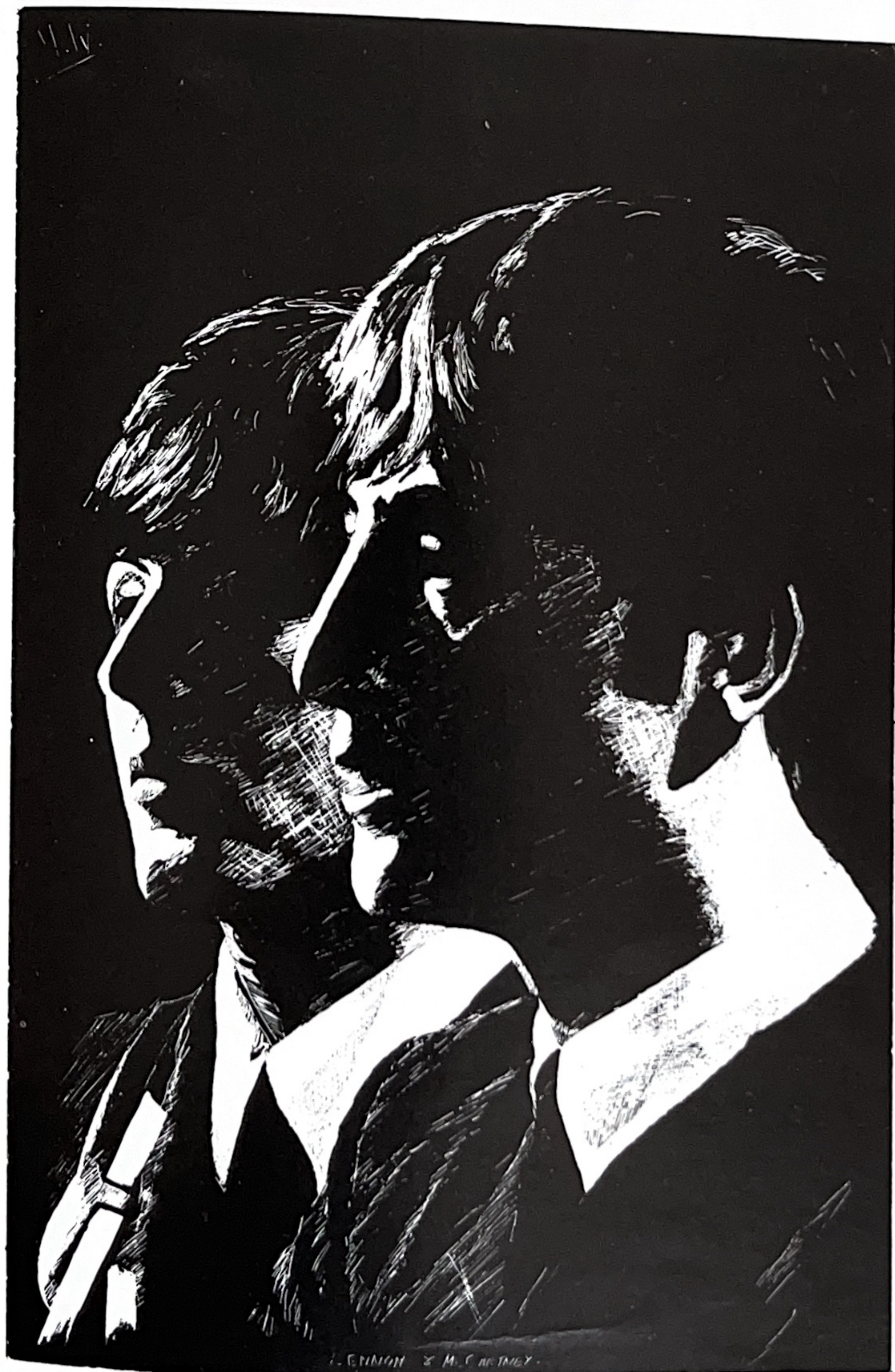




# Gallery

This issues' 'Gallery' portrait is by MANDY WASDELL from Dudley, England who is 25.

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**"SINGING THE BLUES"  
THE BEATLES  
King Records MLK 003**

**The Beatles Singing the blues**



**Side One**

I've Got A Feeling / Shake, Rattle and Roll / Kansas City — Miss Ann — Lawdy Miss Clawdy / Blue Suede Shoes / Get Back / The Walk / I Me Mine

**Side Two**

(various jams before and after some songs) / Johnny B. Goode / Polythene Pam / Two Of Us / Digging My Potatoes — Rock Island Line / Singing The Blues / I Me Mine / Back Seat Of My Car / It's For You

SINGING THE BLUES is the third album of unreleased GET BACK/LET IT BE soundtrack and LP outtakes issued in recent months from King Records in Europe, following ALMOST GROWN and I HAD A DREAM. SINGING THE BLUES features the best sound quality yet — it is excellent — on a very clean pressing, and the material included just might be the most interesting.

Side One starts off with a fantastic version of "I've Got A Feeling" that features a hilarious false start thanks to John. "Shake, Rattle and Roll" and "Kansas City/Miss Ann/Lawdy Miss Clawdy" follow, all familiar same-takes from the original LET IT BE movie soundtrack, except that if you listen closely you will hear that "Lawdy Miss Clawdy" was edited out of the film. Likewise for "You Really Got A Hold On Me" which again is the very same take as that in the motion picture, however, it too had been edited. The full length live recording appears here. It is preceded by "Blue Suede Shoes". A good, solid run-

through of "Get Back" is next, followed by the cleanest and best-sound-quality version of "The Walk" (also called "When You Walk") that has ever appeared. The side ends with a non-Phil Spector-rized recordings of "I Me Mine" complete with Harrison countdown.

Side Two features additional cutting room floor soundtrack material, including various jams, along with "Polythene Pam", "Johnny B. Goode", "Two Of Us", "Digging My Potatoes/Rock Island Line", "Singing The Blues", another recording of "I Me Mine", and two real treats — McCartney leading an early version of "Back Seat Of My Car" (no wonder this *sounded* like a Beatles/Abbey Road-style outtake on RAM!) and a playful version of "It's For You", an otherwise non-Beatles recorded Lennon-McCartney giveaway.

SINGING THE BLUES is packaged in a full color laminated jacket, featuring a 1969 Linda McCartney color photograph of the Fab Four on the front cover, and a nice color shot taken during the filming of LET IT BE inside Apple on the back (along with two full color photos advertising ALMOST GROWN and I HAD A DREAM).

While some may moan yet the release of additional GET BACK/LET IT BE material, the fact of the matter is that the Beatles recorded a wealth of songs during these sessions, and this album certainly contains numerous highlights of interest and entertainment which guarantee satisfaction. Many of the tracks appear here for the first time ever, and all appear in the best-yet sound quality. SINGING THE BLUES is a definite "must".

**MARK WALLGREN**

**— The Beatle Detective continued from page 9**

a poster which had been enclosed displaying a montage of photo's. The Nationals wrote stories about a 'nude' photo of Paul. In fact, little can be seen as he is hiding behind a pillar in a picture the size of a postage stamp. On the other hand, hardly a whisper went by of a much larger picture of John sitting on a bed in the nude. Does anyone have any clippings of the 'Paul In The Nude' stories?

I wrote in by "Beatlemania" book about a scene in "A Hard Day's Night" which ended up on the cutting room floor. The scene had Paul wandering into a rehearsal hall where a young actress was rehearsing her lines for a Shakespearian play. It would have been an ideal role for Jane Asher! Does anyone know who the actress was who had her big scene deleted from the movie?

**PLEASE DO NOT WRITE TO US CONCERNING THE AVAILABILITY OF BOOTLEGS**



# video view

## The In-compleat Beatles

The consumer video boom has created a new area of interest for the keen Beatles fan. Collecting footage of the Fab Four and solo items is rapidly eclipsing the long-standing tradition of hoarding bootleg albums. Sadly this trend and the potential market it implies have not been realised by the video companies. The amount of legitimately available Beatles video material is meagre, to understate the matter.

The jewel in this tiny crown is MGM/UA's "Compleat Beatles" video. This release is best summed up by the words "could be better". The video misleadingly implies that footage of the Beatles' 1963 Royal Variety Command Performance and 1966 San Francisco concert is being shown, when the more knowledgeable fan will instantly recognise that the Pathe News film of the 1963 Manchester ABC concert is spliced into the "Command Performance" sequence and no film of the legendary Candlestick Park concert has ever been seen or its existence established. Amongst the people interviewed in the video is guitarist Lenny Kaye — to be blunt, who is he and what Beatles connection or expertise does he have?

John and Paul claim the status of a solo video each, a 1975 US TV interview and 1976 US Wings' concert respectively. David Bowie can claim quite a few videos on the shelf of most stores so clearly the solo Beatle video market could benefit from more product too.

Bill Harry's excellent book "Beatlemania" (Virgin, £6.95) is ostensibly an almanac of the Beatles' TV and film appearances. Since the starved Beatles video freak has to turn to poor quality and expensive pirate tapes, the book has an alternative function of listing what should be obtained to build a decent video library of the Fabs. Bill does review the officially available videos, including the "secondary" releases such as the "Ready Steady Go" and Rutles videos (which strictly are not Beatles videos, hence my term "secondary"). If Mr. Harry were to restrict himself to the officially buyable items, however, this book would be a handbill.

Hopefully, Thorn-EMI will eventually realise that a group which has sold over 900 million records might be able to shift a video or two. In particular, a Beatles singles video (1962—70?) would be ideal. The footage exists to compile it. I can see the sleeve in my mind's eye, just like the "red" and "blue" albums! The "Compleat Beatles" must not be allowed to stand alone because it

isn't very good and its huge sales are perhaps attributable to its monopoly rather than its quality. After some abysmal compilation album projects, it is time that EMI gave us some worthwhile Beatles product — with pictures that move!

STEVE PHILLIPS

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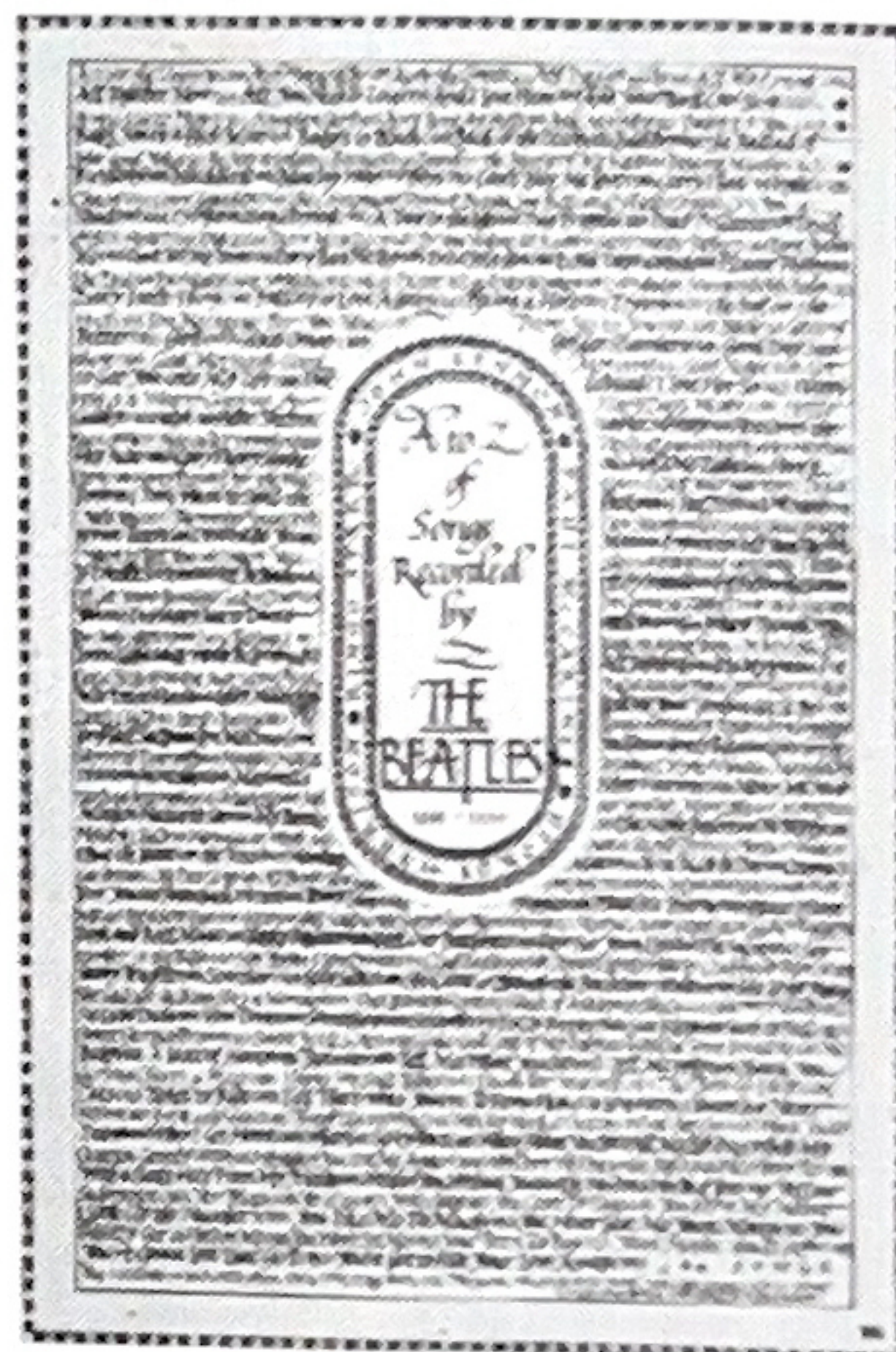
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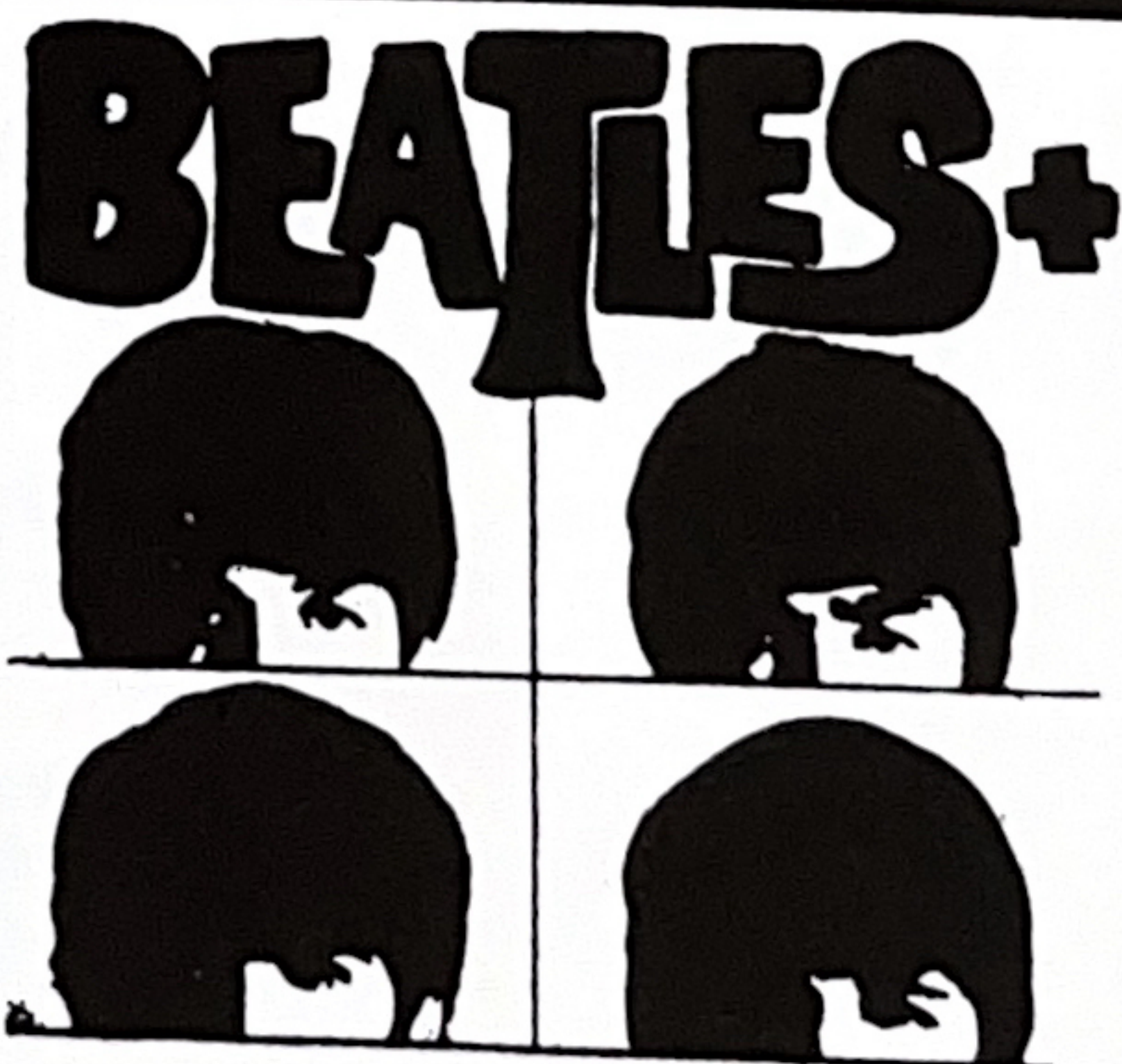
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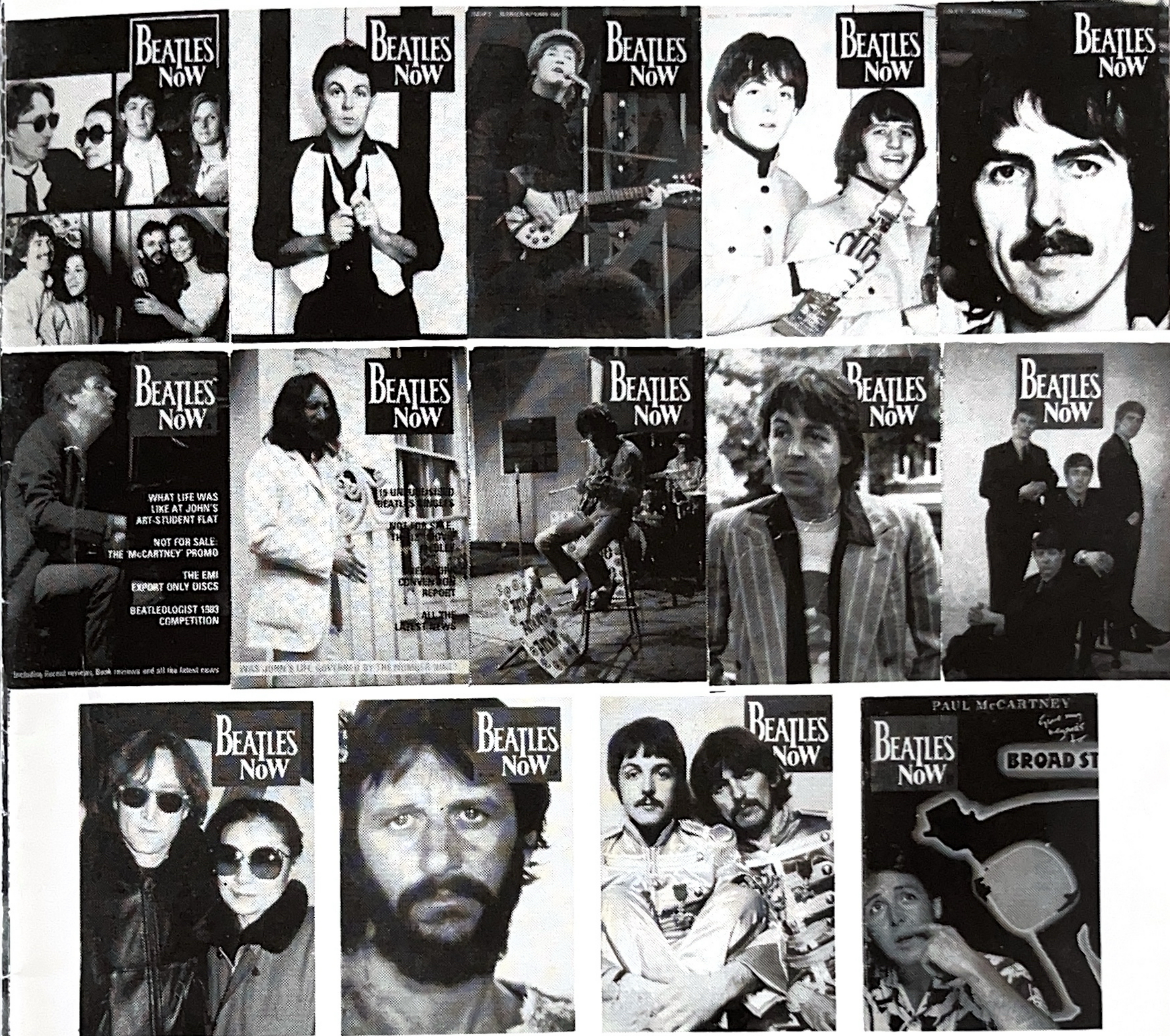


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